School of Education

EDST5140
Critical Issues and Practice in Visual Arts Education

Term 2 2021

Contents

IMPORTANT:

For student policies and procedures relating to assessment, attendance and student support, please see website, https://education.arts.unsw.edu.au/students/courses/course-outlines/

1. **LOCATION**

Faculty of Arts, Design & Architecture
School of Education
EDST5140 Critical Issues and Practice in Visual Arts Education (6 units of credit)
Term 2 2021

2. **STAFF CONTACT DETAILS**

Course Coordinator:	Dr Karen Maras
Office Location:	G21 Ground Floor, Morven Brown Building
Email:	k.maras@unsw.edu.au
Availability:	Email for appointment

3. **COURSE DETAILS**

Course Name	Critical Issues and Practice in Visual Arts Education
Credit Points	6 units of credit (uoc)
Workload	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.
Schedule	

STUDENT LEARNING OUTCOMES

	Outcomes	Assessment/s
1	Identify and explain the significance of particular issues and practice from a realist perspective including relations between art and art education and implications for their own practice and pedagogical choices with students	1, 2
2	Identify and explain how constraints function at a particular time in regard to relations between art, art education and practice in curriculum development and its assessment and in relation to what is possible for students to understand developmentally	1,

4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

Offered in an online environment the course will rely on your experience as a teacher as the foundation on which ideas presented in the readings will be introduced and against which they will be critiqued. We will use these experiences as both a lens through which to examine the content and develop responses focused in the assignments. The teaching, learning, and assessment activities in this course are designed to provide opportunities for students to develop theoretical and practical knowledge and understandings of contemporary issues in visual arts education that extend beyond those addressed in undergraduate programs and school based professional development. The approach will contribute to students' critically evaluating published chapters, articles, curriculum proposals and legislated documents in order to enhance their understanding of how various issues are represented in educational and art education discourses and as they relate to practices in classrooms. Further, active participation in the course will facilitate students' capacities to analyse, evaluate and interpret current issues in art education within broader

6. COURSE CONTENT AND STRUCTURE

All required readings are available on the course Moodle site or through the library. Selected recommended readings will be added to Moodle during the semester subject to their availability and their meeting copyright requirements.
Please note the readings highlighted in blue are included in the text assigned to this course.

5	**Module 4: The body of work in artmaking; creativity in artmaking** **Required readings** Brown, N. C. M. (2000). Bodies of work and the practice of art making. In A. Weate and K. Maras (eds), Papers: Occasional seminar in art education 9, Bodies of work and the practice of art making papers, pp. 29-42. Paddington, NSW: School of Art Education, College of Fine Arts, The University of New South Wales. Thomas, K. (2009). Creativity in art making as a function of misrecognition in teacher student relations in the final year of schooling. Studies in Art Education, 51(1), 64–77. **Recommended readings** Thomas, K. (2010). What is the relationship between social tact in teacher–pupil exchanges and creativity? International Journal of Art and Design Education, 29(2), 134–142.
6	**Module 5: Assessment** **Required readings** Brown, N. (1997). Problems of authenticity in the assessment of student artworks in Seventh Occasional Seminar in Art Education: Continuity and change in art education: The reinvention of practices and content, pp. 69-84, School of Art Education, College of Fine Arts, The University of New South Wales. Brown, N. C. M. (2005). The relation between evidence and action in the assessment of practice. In Critical thinking and learning, values, concepts and issues: Proceedings of the Philosophy of Education Society of Australasia Conference, Hong Kong, 2005. Retrieved November 26, 2007, from http://www.pesa.org.au **Recommended readings** Board of Studies http://arc.boardofstudies.nsw.edu.au/standards-packs/SP02_15400/ Board of Studies http://arc.boardofstudies.nsw.edu.au/go/hsc/std-packs/
7 **8**	**Module 5 (continued): Assessment** **Module 6: Visual literacy; visual culture; the STEM/STEAM debate** **Required readings** Brown, N. (1989). The myth of visual literacy, Australian Art Education, 13(2), 28-32. Brown, N. C. M. (2003). Are we entering a post-critical age in visual arts education? Studies in Art Education, 44(3), 285-289. Duncum, P. (2010). Seven principles for visual culture education. Art Education, 63(1), 6-10. Freeman, K. (2003). Theorizing visual culture in education. In Teaching visual culture: Curriculum, aesthetics, and the social life of art, pp. 1-19. New York: Teachers College Press. **Recommended readingstureecou1tcuis94Re 4 B-8.9 (ng v)-20 (V Tc 0 TwC-2.9 (.)-1.1 (()-6.3 (12 T**

Garoian, C.R., & Gaudelius, Y.M. (2004). The spectacle of visual culture. Studies in Art Education, 45(4), 298-312.

Tavin, K. M. (2005). Opening re-marks: Critical antecedents of visual Culture in Art Education. Studies in Art Education, 47(1), 5-22 then 214-229.

Wilson, B. (2003). Of Diagrams and Rhizomes: Visual Culture, Contemporary Art, and the Impossibility of Mapping the Content of Art Education. Studies in Art Education, 44(3), 214-229.

ᴠ**Module** ᴍ**Ad9gn 0 Tᴇᴅ**w(o)-19   /A25.157   97..2o0   2   0   T-7C2.(n   (r

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ABC Radio National LNL (2010). A new national arts curriculum. Available at:

7. RESOURCES

Required Readings

TEXTBOOK: Brown, N.C.M. (2017). Studies in Philosophical Realism in Art, Design and Education. Switzerland: Springer. This text is available in hardcopy in the UNSW Library and has been ordered for the UNSW bookshop. You can also purchase a full e-book copy or selected chapters via Springer: http://www.springer.com/gp/book/9783319429045

The Course outline also nominates required readings, many of which are included in the textbook. The textbook v

Assessment Details

Assessment task 1:   Response paper
Length: 3000 words
Weight: 50%
Task description:

Response paper. Explain your understandings of philosophical realism in Art Education and related issues and practices. Critically explain how your own thinking about art education has been challenged, extended and elaborated on through your developing understanding of philosophical realism and related issues and practices as covered in the first four weeks of this course. Which aspects to date have been most significant in reshaping your thinking and potential choices as an art educator? Be specific and explain how.

Refer explicitly to at least six of the course readings (Modules 1 & 2) and class discussions in your response. Use a range of examples from your knowledge of art education, your school experience and where appropriate make reference to selected recommended readings to support your explanation.

Assessment task 2:   Investigation
Length: 3000 words
Weight: 50%
Task description:

Investigate an issue/practice in detail from the questions below:

   a. Explain how philosophical realism underpins much of the approach to NSW Visual Arts syllabus development and its assessment in art education in NSW within the constraints of the BOSTES' syllabus development process.

       Refer explicitly to at least six of the course readings and class discussions in your response. Use a range of examples from your knowledge of art education, your school experience and where appropriate make reference to selected recommended readings to support your explanation.

       Or

   b. Explain how the frames and the body of work as explained in NSW Visual Arts syllabuses denaturalise popularist assumptions for teachers and their students and student performances in artmaking and critical and historical studies of the visual arts.

       Refer explicitly to at least six of the course readings and class discussions in your response. Use a range of examples from your knowledge of art education, your school experience and where appropriate make reference to selected recommended readings to support your explanation.

       Or

   c. Consider the politics of Australian curriculum development in the arts with a special focus on art education in recent years. Given the issues and practices raised in this course, explain

UNSW SCHOOL OF EDUCATION
FEEDBACK SHEET
EDST5140 CRITICAL ISSUES AND PRACTICE IN VISUAL ARTS EDUCATION

Student Name: Student No.:
Assessment Task 1: **Response paper**

SPECIFIC CRITERIA	(-) ——————— h (+)

Understanding of the question or issue and the key concepts involved

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